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in this volume, drew their inspiration from the University of South Carolina. Hugh S. Legaré, Wade Hampton, William C. Preston, Henry J. Nott, James L. Petigru, James H. Thornwell, George McDuffie, Leroy F. Youmans, Maximilian La Borde, R. Means Davis, J. B. Allston, are only a few of those who were students in the ancient college in Columbia, founded and fostered by the State of South Carolina.

Professor Wauchope's able work will find its place in the homes, colleges and libraries of all of those who are interested in preserving the monuments of genius. It would be hard to point to a book that brings more vividly before the mind the long line of illustrious characters in the history of this State, with some suggestion in each instance of the vital force that throbbed in them.

S. C. MITCHELL.

THE STAGE HISTORY OF SHAKESPEARE'S KING RICHARD THE THIRD.

By Alice I. Perry Wood, Ph.D. New York: The Columbia University Press.

Miss Wood's scholarly and really readable book is exactly what its name implies — a "stage history" of the play that does not concern itself (as we are warned in the Preface) with discussions of text, date, authorship, or with æsthetic criticism. Miss Wood's standpoint is that of the stage, even when discussing, as she does in her first chapter, the dramatic origin of the play, and the various influences that went to the making of it. The work seems to be thorough; the results are clearly and entertainingly presented. The book as a whole is divided into seven chapters, giving the stage history of Richard III, through all its unusual vicissitudes, from Burbage, the Elizabethan actor, down to the American, Edwin Booth. Miss Wood devotes attention to the struggle between the original and the Cibber version of the text, to methods of staging, to the interpretation of Richard's character by the various great actors who have assumed the rôle — and this includes every great English and American actor of the last three centuries,—and to the changing attitude of the audience from Shakespeare's time down to the present. In the chapter, "Richard the Third in

America," Miss Wood, though stating that Mansfield presented a "fresh conception" of the part and "a new version" of the play, goes no further, but refers us to Mr. William Winter. One regrets here that the interesting portrait gallery was not rounded out with a picture of Mansfield's "Richard." Miss Wood makes throughout an excellent use of her authorities. A full bibliography shows the range of her research, and to all this collation she has added the results of her own careful thought and investigation. This general accuracy makes one all the more regret certain blunders that have crept into the text. One of the most serious of these occurs on Page 96, in which Jeremy *Taylor* is made responsible for Jeremy *Collier's* famous attack on the stage, in 1698. On page 105, we are forced to read "thirty-five years" instead of "twenty-five years," or be thrown into hopeless confusion. There is, again, in the book occasional obscurity of statement. Miss Wood does not always make clear to the reader whether her reference is to Shakespeare's chronicle plays or to those of the same or similar names on which he sometimes built. On page 57, the *Henry the Fifth* cannot be Shakespeare's, and yet we have in the same paragraph references to Shakespeare's *King John* and *Richard III*. This obscurity is found again on page 58, and elsewhere. There are, of course, occasional misprints, such as "or" for "our" on page 104. But all these are small matters. The book, as a whole, is excellent: it is scholarly; strangely enough, it is human, it is readable. It is a "genuine contribution" to stage history, and should find a place in the library of all students of the drama.

S. M. TUCKER.

CYRUS HALL MCCORMICK: HIS LIFE AND WORK. By Herbert N. Casson. Chicago: A. C. McClurg & Co. 1909.

This volume, by a well known magazine writer, is the most substantial of the many sketches of the inventor of the reaper called forth by the centennial of his birth. The work deals not only with the personal life of McCormick, but with the evolution of the reaper, the building of the reaper business, the struggles with the Patent Office, and the social and economic